



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

solicit, as their partner in the dance, the prettiest of the assembled villagers. The young girl looks more pleased than angry; but her friends exclaim against the audacity of the strangers, and refer the matter to the authorities. The burgomaster, by his air of ludicrous pomposity, seems determined to avenge the outraged morality of the village. The appearance of the strangers, despite their poverty, seems to have created a sensation among the fair peasants; but the stir does not distract the attention of a group of piquet-players on the left from their game, and an old man, seated on a cask, smokes his pipe and looks on with the characteristic imperturbability of a Flemish burgher. The figures are numerous, and each one seems a character. The hand of a master is discernible in the most minute details; the touch, moreover, is delicate, and the colouring bright and harmonious.

M. F. de Braekeleer also holds a conspicuous place among the Belgian painters of this class of subjects, and his "Children at Play" is a production of great merit. It is one of those pictures which speak to the heart through the eyes, and is worthy of a place beside the "Fête" of M. Madou. The "Blind Man" of M. Dyckmans figured in the exhibition at Antwerp in 1852, and is not above mediocrity. M. Alfred Stevens contributes two good paintings to the exhibition, "The Siesta" and "The Music Lesson," both coloured with remarkable richness. But in subjects of this kind no Belgian painter of the present day has succeeded better than M. Adolphe Dillens, who treats rural life in particular with great felicity and spirit. In the present exhibition he has four pictures, of which the two best are "The Toll," in which a young peasant is about to kiss the blooming cheek of a buxom Dutch girl whom he has overtaken upon a narrow wooden bridge; and "The Dike of Westappel," one of those landscapes peculiar to the level scenery of Holland, with the whole of a plump and joyous-looking family out for a ride in a heavy Zealand cart, drawn by horses as robust and well-fed as the holiday folks themselves. Both pictures are drawn with an easy and graceful touch, and coloured with harmony and brilliancy. M. Génisson has some interiors of churches, painted with his usual felicity in treating such subjects; but the gem of the exhibition, as regards architectural pictures, is "The House of Charity at Malines," by M. Stroobant. The perspective and *chiaroscuro* of this picture merit the highest praise.

While the modern artists of Belgium have, until recently, followed the romantic school of France, founded by the celebrated David, those of Holland, on the contrary, have chosen the path trodden so worthily by their ancestors of the seventeenth century, and followed it out with considerable success. They number among them artists distinguished by the fidelity to nature which characterised the old Dutch painters, and who have obtained a high reputation, particularly in the branches of landscape and *genre* painting.

The Dutch artists are less numerously represented in the Brussels Exhibition than those of France and Germany, but among their productions are some of remarkable beauty. M. Van Hove exhibits two pictures, replete with the poesy which distinguishes the works of this artist, and which constitutes their chief merit. There are many pictures of still life; but, however great the amount of talent displayed in such productions, they must always be regarded as occupying the lowest grade among the emanations of the painter's genius. Groups of flowers and fruit, such as Huysum painted, charm us by their fidelity to nature, of which they are the most beautiful forms, and by the brilliancy and richness of the colours; but a cauliflower and a bunch of carrots, or a cut ham and a loaf of bread, however truthfully they may be represented, excite none

of the finer feelings which it is the mission of the painter, equally with the poet, to evoke. Pictures of this class are as much below the drunken boors and card-players of Brauwer and Ostade as the latter are inferior to the grand compositions of Raffaele and Michael Angelo.

The French school has undergone no change since the first revolution. The pupils and followers of David have successfully entered the regions of history, of poetry, and of dramatic romance; they have imbibed his enthusiasm for the epic style of composition, and have produced, and are still producing, as the present exhibition bears witness, works of dignity and sentiment. Foremost among the productions of French artists, we must notice "The Marriage of Henry IV." by M. Isabey, a picture spirited in execution, and finely coloured; and two pictures of more than ordinary merit by M. Compté—"Henry III. in his Menagerie," and "The Arrest of the Cardinal of Guise." Inferior to these in some respects, but not lightly to be passed over, is "The Battle of Moscow," by M. Bellange, a subject which possesses a peculiar interest for Frenchmen now that their countrymen are once more engaged in war with the soldiers of the Czar, and the disasters of 1812 have been avenged on the Alma.

Like those of Holland, the French artists contribute a great number of *genre* pictures, but few of them are of the first order. M. Lepoitevin, in his "Spring," though he has not produced a first-class picture, has done more to sustain his reputation than M. Justin Aurvri, whose "Street in Amsterdam" would do equally well for a street in Venice. Among the works most deserving of praise we may enumerate a very good one, but badly placed, by M. Jongkind; a very finely-touched composition by M. Vetter, called "A quarter of an hour with Rabelais;" "Absence," a charming picture by M. Roux; a very meritorious composition by M. Coulon, called "The New Lord of the Manor;" and two delightful little pictures by M. Delfosse, which have elicited much admiration from amateurs. We must not forget the contributions of MM. Pico and Hammon, two artists who possess largely the pleasing qualities of *genre*, sentiment, and spirit, which compensate in a great measure for their deficiency in colour. M. Marchal, a young French artist, has made his *début* this season, and the picture which he exhibits, "Vandyck in the Studio of Rubens," fully merits the warm encomiums that have been pronounced upon it. The anecdote to which it has reference is as follows:—Rubens having left a picture unfinished one night, and gone out on the following morning, his pupils took the opportunity of sporting about the room; when one more unfortunate than the rest, in striking at one of his companions with a maulstick, threw down the picture, which, not being dry, received some damage. Vandyck, who was studying under Rubens at the time, being at work in the next room, was prevailed upon, as the best able to do so, to repair the mischief; and when Rubens came next morning to his work, and contemplated the picture from a distance, as is usual with painters, he observed that he liked it much better than he did before.

German art does not make a very brilliant figure in the exhibition. Karl Hübner, of Düsseldorf, has sent two pictures, viz. "The Surprise" (a mother discovering her daughters *elle-à-elle* with their lovers) and "A Conflagration;" in both the drawing is meritorious, but the colouring is weak and inharmonious. The best productions of German artists are two pictures by M. Petenkov, of Vienna; the subjects are, "A Bivouac," and an "Arrest of a Deserter," and both in composition, vigour of drawing, and harmony of colour, they evince a considerable share of genius and an admirable taste.

CORNELIUS HUYSMANS.

With the exception of the beautiful country around Liege, and the hilly district of Namur, Belgium presents an unbroken and monotonous level, little calculated to awaken a love of the picturesque in nature, or to afford the artist opportunities for the exercise of his talent in landscape delineation. In the environs of Antwerp, of Vilvorde, or of Malines, he may find quiet rural spots, which derive interest from a rustic bridge or an old-fashioned farmhouse, rendered picturesque by the knotted trunks of trees, bending over

a pool of stagnant water; but he will find it difficult to obtain grand effects, and scenery which inspires the poetry of art. How can he convey to others, without having himself received it, the impression of dark woods, broken and piled-up rocks, and gloomy ravines? Yet, notwithstanding the difficulty of all this, it has been achieved by a painter of the Flemish school, in the midst of a level country; this painter was Cornelius Huysmans.

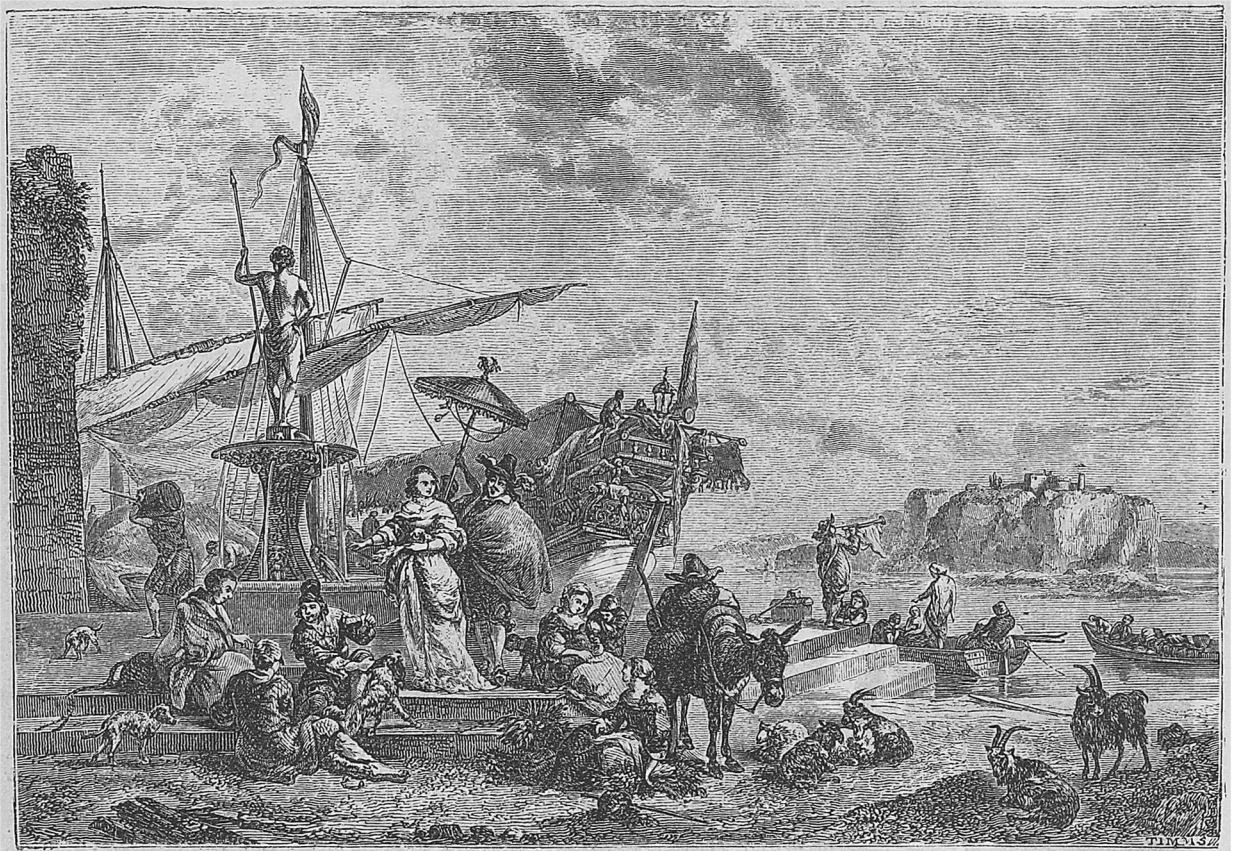
When we are lost in the gloom of a thick forest, and after follow

ing the tangled path a long time without finding its termination, or seeing the sky, except by snatches, we reach an opening on the borders of the forest, where the light breaks through the trees, producing varied effects, and behold a stream rushing swiftly along the bottom of a wild ravine, while the distance discloses a varied panorama of blue hills and wooded valleys, we behold such a scene as this master has often painted. Most of his landscapes, indeed, are of this character; dark streams rushing between rocky banks, venerable oaks and beeches bending over them, with cattle grazing or wading in the stream, at spots where the banks are shelving. Sometimes he presents us with sombre ravines, across which lie the trunks of trees, torn from their foundations by the force of a torrent; at others, with a lonely mountain pass, with the distant country seen through the opening.

The scenery which Huysmans has represented is more Italian in its character than Flemish; his ravines and mountain passes resemble those of the Apennines, rather than anything which can

and Claude, of Wynants and Poussin. The feeling for ideal beauty, which had been developed by Claude, had called forth many imitators, and excited many similar efforts on the part of the artists of the Netherlands. By the full effect of light, by the brilliancy of the air, and the liquid mistiness of the distance, they endeavoured in a similar manner to produce a higher tone, and to ennoble those forms of nature which they saw around them. By adhering partly to the clearness and freedom of Claude's compositions, and partly to the more elevated forms of Poussin's style, they succeeded in producing works of very great beauty. It may be regarded as a distinctive mark of these imitators, that some trace of that feeling for the individual realities of nature which characterised Flemish art, and which was developed in the landscapes of Rubens, is always more or less perceptible in the single features of their works.

The landscapes of Van Artois were in high estimation at that time, and Huysmans went to Brussels for the purpose of studying



THE ANCIENT HARBOUR OF GENOA.—FROM A PAINTING BY BERGHEM.

be discovered in the level and comparatively tame scenery of Belgium. They have, generally, a striking effect of light on the foreground, where the artist has introduced various wild plants, pencilled with remarkable correctness and elegance of form. The foliage of his trees is light and spirited, and the colouring rich and harmonious.

This painter is commonly called Huysmans of Malines, not from having been born there, for he was a native of Antwerp, but because he resided in that town during the greater part of his life. He was born in 1648, and was the son of an eminent architect, who intended to bring him up to his own profession; but having the misfortune to lose his father while very young, the responsibility of his education devolved on one of his uncles, who placed him under the tuition of Gaspar de Witte, a landscape-painter of some eminence, though not of the degree subsequently attained by his pupil. The period in which he was born, the middle of the seventeenth century, was a brilliant epoch in the history of landscape-painting—the epoch of Ruysdael and Berghem, of Everdingen

under that master. The fine forest of Soignies, which is in the neighbourhood of that city, afforded him opportunities of studying the features of woodland scenery, and the designs for his finest landscapes were made on its borders. Van Artois united the manners and deportment of a gentleman with the enthusiasm of an admirer of the picturesque and a lover of his art; he received young Huysmans very graciously, gave him an apartment in his own house, and employed him in drawing from nature the most picturesque spots in the neighbourhood. These drawings were doubtless very useful to Van Artois, and served to improve the style of his pupil, whose boldly-drawn landscapes soon surpassed those of his master.

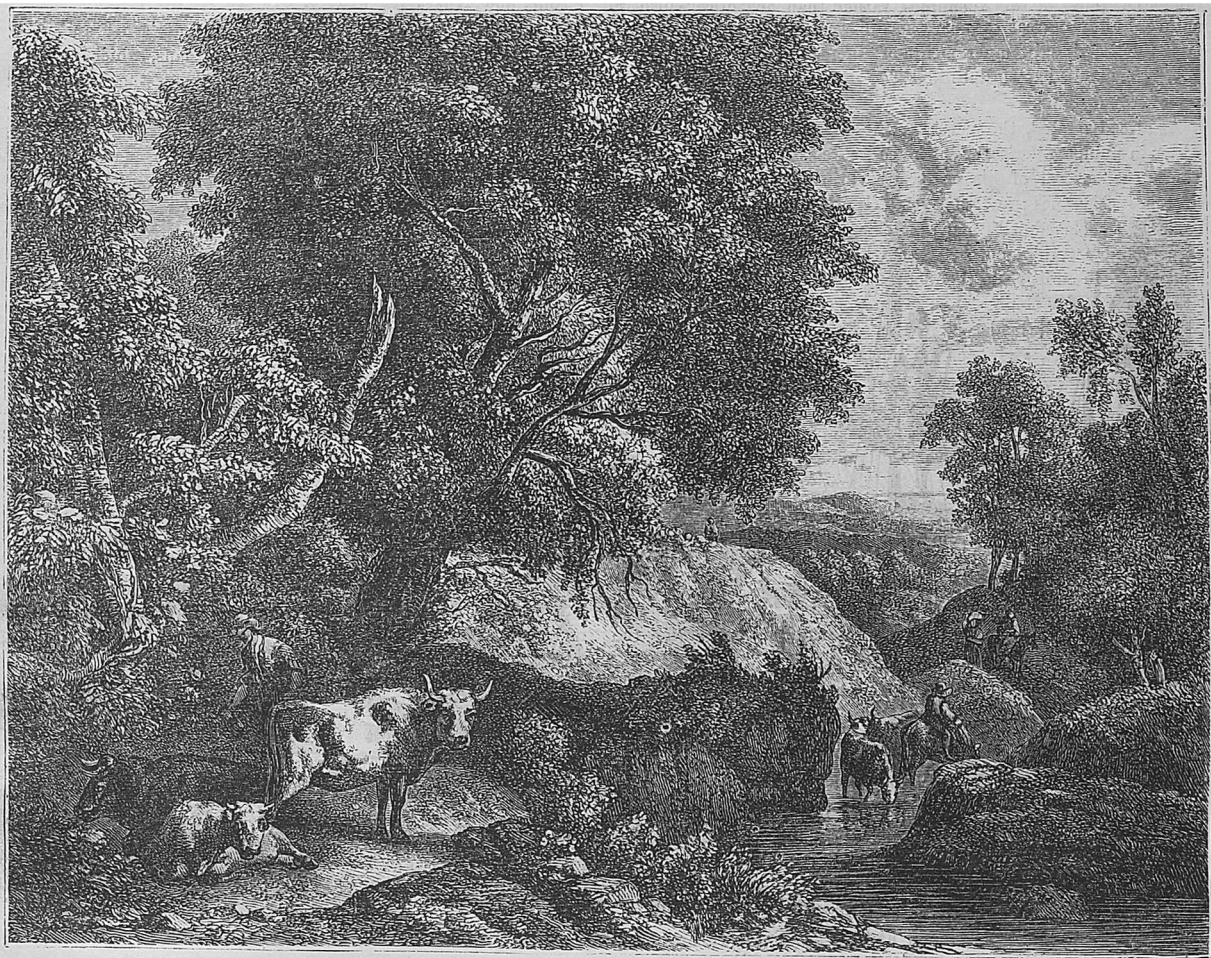
On leaving Brussels, Huysmans took up his abode at Malines, where he continued to reside the remainder of his life.

The great merit of the landscapes of this master, as of those of Van Artois, and those also of Louis de Wadder, is the sentiment of grandeur he has infused into them. His spreading oaks, with their masses of dark foliage, have an air of majesty; and his rocks

have the aspect of mementoes of the antediluvian epoch. What separates this master from Berghem and Claude is the manner in which he has treated his skies. Claude paints the forms of earth, indeed, but he veils them in an ethereal drapery, such as is only at moments visible to our eyes; he paints that worship of the Creator which nature solemnises, and in which man and his work are only included as accessories. Hills, trees, ruins are but the external features of his pictures, and they form only the framework by means of which he sets before us the true creative power of nature, shown in the effects of air, and in the brilliant and vivid workings of light. In the landscapes of Huysmans, the sky and the clouds are made subordinate to the rocks and trees, and are painted so as to increase the effect of the latter. The delicate shadows which distinguish the hours of the day, the silent sweep of clouds along the clear sky, the soft mists of evening, and the phenomena of solar light, were

on his landscapes, in spite of the beautiful forms of his trees, and the grandeur of the scenery amid which they are represented. They have a character which resembles neither the joyousness of Berghem, the melancholy of Ruysdael, nor the solemn splendour of John Both. At the first glance, we may believe that his majestic and sombre woods conceal in their deep shades one of those temples of the olden times from which the inspired priestess gave forth her mysterious oracles; but, instead of the circular colonnade, and the fountain which invites to repose the nymphs of the train of Diana, we discover only a rude and simple hut, the lonely dwelling of a poacher.

The figures of Huysmans, though all of this rustic character, were drawn so naturally, and with such facility and address, that the other landscape-painters of his country had recourse to him for the figures with which they animated their woods and heaths



THE RAVINE.—FROM A PAINTING BY HUYSMANS.

not, in the mind of this master, essential to the production of a grand and striking picture. He relied for effect on the boldness of his masses of foliage, the deep shadows of his forests, and the strong light which he throws on his foregrounds. Yet we have in his ravines and forest-glades abundant evidence of his powers of managing light and shade, of which the picture we have engraved above is an admirable example.

One of the characteristics of Huysmans, which distinguishes him from nearly all other painters, is the entire absence of other than rustic figures in his landscapes. Under the spreading boughs of his majestic oaks, he has introduced only the herdsmen who drive their cattle through the glen, and the labourers who rest or pursue their rustic occupations on the borders of the forest. His figures and cattle are well drawn and pleasingly grouped. The prevailing rusticity of the former impresses their peculiar character

Anthony Van der Meulen, the celebrated painter of the battles and sieges of the reign of Louis XIV., was introduced to Huysmans while on a visit to Brussels, his native city. Seeing that the landscapes of Huysmans were characterised by an air of grandeur, he thought that the talent of the artist could not fail to be appreciated at the court of Versailles, and proposed to introduce him there, that he might paint the landscape portion of the representations of battles, sieges, encampments, and pompous marches, which he was then engaged in executing. But the artist, probably thinking that such an arrangement would place him in a subordinate position, declined the offer, alleging as his motive that he was ignorant of the French language, and did not wish to leave Malines. However, at the solicitation of Van der Meulen, he painted for that master, with astonishing freedom and vigour, the views of Luxemburg and Dinant, and the environs of those places. Being taken from an

elevated position, these views spread out like a panorama, and the charm of art has not robbed them of their topographical accuracy. These pictures, which now adorn the gallery of the Louvre, have been much admired; and so perfect is the harmony between the landscapes of Huysmans and the charging squadrons and opposing battalions of Van der Meulen, that it is difficult to believe that both were not painted by the same hand.

The pictures of this master are not numerous, and unfortunately they have become very dark, and now exhibit a reddish brown appearance, which has considerably diminished their value. Otherwise they are masterly productions. On this account it is difficult, at the present day, to form an estimate of his merits as a colourist, though he has been praised for them by writers who had seen his pictures in their pristine condition. Their *chiaroscuro* recalls productions of Rembrandt, and the effect of his landscapes is imposing, owing to their boldness and grandeur. He has shown that the perfection of the art is the correct representation of the forms of nature, however great may be the differences of manner resulting from the individual temperaments of different masters.

Huysmans died at Malines in 1727, having attained the venerable age of seventy-nine.

As already stated, the pictures of this master are not numerous, either in public galleries, or in the collections of private individuals. There are several of his compositions in the museum and the churches of Malines; and the Royal Gallery at Brussels possesses a landscape, enriched with figures. The Munich Gallery contains a seaport and several landscapes, and the Louvre possesses four fine landscapes, in addition to the pictures which he painted in conjunction with Van der Meulen.

There is a small landscape by this master in the writing-closet at Hampton Court, and another in the collection of the Duke of Bridgewater; but neither of them can be considered as a favourable specimen of his style and manner.

The pictures of Huysmans have seldom commanded a high price; while they preserved their original beauty, works of that character were not appreciated as their merits entitled them to be, and now their value is depreciated by the darkening of the colours. At the sale of the Chevalier Laroque, at Paris, in 1745, two landscapes by Huysmans, in frames elaborately carved and richly gilt, were sold for £3; and two others, in the same style, produced only eighteen shillings. Two landscapes, enriched with figures and animals, from the cabinet of M. de Mesnard, were sold for the sum of £4 the pair.

Justice was rendered to Huysmans, however, at the sale of M. de Calonne, in 1788, when a landscape, enriched with figures and animals, realised the sum of £120. His pictures did not long retain the favour of amateurs, however; for in 1823, at the sale of M. de St. Victor, a landscape of warm tone, with figures and animals, was sold for £2. At that of M. Brun, in 1841, a magnificent landscape by this master, considered one of the best he ever painted, was sold for £9. In the following year, one of his landscapes was sold for £6, at the sale of M. Etienne Leroy; and in 1845, at the sale of M. Meffre, two others were sold for £6 10s.

The works of Huysmans have never been engraved. None of them have either signature or mark.

THE BEGINNINGS OF ART.

To find the rude beginnings of the arts of design, we must go back to a very early age, to the monuments of Assyria and Egypt—so soon did the human mind aspire to the representation of the things which occupied it, and which excited the imagination into action. The faculty of imitation is evidenced remarkably in those arts, in which the images that fill the mind are exhibited to the eye in all the reality of form and colour. While society was yet in the pastoral stage, Laban had his sculptured gods; and the walls of the buried palaces of Nineveh, the oldest city of the world, show that the arts of design were known and practised at a very early period. The researches of Botta and Layard have made us acquainted with the degree of proficiency attained by the Assyrian artists, which all who have seen the reproduction of a portion of the palace of Sennacherib in the Sydenham Palace, or the original

bas-reliefs in the British Museum, must acknowledge to have been remarkable for the period.

The human-headed bulls which adorned the portals of the Ninevite palaces, the statues of their gods and departed kings, and the bas-reliefs which covered the interior walls of the royal chambers, were all coloured; and this with pigments so bright and enduring, as to be perceptible after the lapse of more than three thousand years. We find mention also, in profane history, of colossal statues of Ninus and Semiramis, in gold and brass; and in sacred history of the golden statue, sixty cubits high, which Nebuchadnezzar set up in the plain of Dura, to compel the captive Jews to bow down before and worship it. The walls of Babylon appear also to have been decorated with bas-reliefs, representing hunting scenes, which were executed and painted on the surfaces of the bricks before they were burnt, and consequently must have been vitrified—the earliest approach which we can trace to enamelling.

The ancient Egyptians practised the sculptor's art extensively, and in a style similar to that of the Assyrians, which shows the first rude efforts of man to embody his feeling of the beautiful and sublime. The works of art belonging to the earliest ages are analogous to the first attempts of children—imperfect in conception, rude in execution, without any attention to perspective, and appealing to the eye by bright and strongly-contrasted colours. The constant aspiration to represent the human form, and the use of colours before the art of tracing with correctness any of the forms of nature has been acquired, also remind us of our own juvenile attempts. The general proportions of the human form are roughly given; but there is no attempt at elegance, or to portray individual differences of character. An evidence of their ignorance of the true principles of drawing may be seen in the kneeling figure of the large Egyptian fragment in the British Museum, where, amongst other errors, the eye, but half of which can be seen in profile, is shown in full, the same as it would appear in a front view. As a general rule, it may be observed, that their animals are more correctly represented than their human figures, and that, among the latter, their female forms are superior to those of the other sex. The most comprehensive view of Egyptian art is seen in the plates to Rosellini's great work on the monuments of Egypt and Nubia; but the collection of Egyptian antiquities in the British Museum is now quite adequate to convey a correct idea of its style and characteristics.

The Greeks, who received their first ideas of painting and sculpture from the Egyptians, attained the greatest proficiency in the latter art, as a walk through the Greek court of the Sydenham Palace, where the finest emanations of the sculptor's genius are reproduced in plaster, will convince every observer. But their first attempts were as crude and imperfect as those of their teachers. The figures on the early Grecian vases are characterised by the same stiffness and conventionality as those which appear in the Nineveh bas-reliefs and the sculptured obelisks of Egypt. The first essays of the artist were simple outlines, such as are now known as silhouettes; the next step was to add the parts within the outline, but still without light or shade, which Pliny says was first done by Cleophantus of Corinth; and from this an advance was made to monochromatic painting, such as may be seen on the vases in the British Museum. Eumarus was, according to Pliny, the first who gave to each sex its characteristic style of design, so as to illustrate the attributes of each by the figure and complexion, giving a robust and vigorous form to the males, and making the females slighter and more delicate.

Cimon of Cleonae, whose period was anterior to that of Polygnotus by at least a century, improved upon the method of Eumarus by giving variety to the attitudes of his figures, and exhibiting the muscular articulations, the veins, and the folds of the drapery. The most ancient paintings extant are the four on marble tablets discovered at Herculaneum, and now in the museum at Naples; the designs are defaced in some parts, and the colours have been nearly destroyed by heat. The same museum contains two other pictures from Herculaneum, two from Stabia, and one from Pompeii, but these are of later date; the subjects are all taken from the Greek mythology. The Vatican contains a stucco painting, discovered on the Esquiline mount; this is a work of considerable